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Composed by

A. C. BOGESS.

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EDWIN ASHDOWN

(Limited)

NEW YORK.

LONDON.

TORONTO.

TO EQUALISE THE FINGERS IN THE PERFORMANCE OF FOUR CONSECUTIVE NOTES.

STUDIO.

1

ALLEGRO GIUSTO.

(A)

f

il basso molto marcato.

(B) *sempre f*

fz fz fz fz fz fz

(A) Place well first, the three right fingers and the thumb on their respective strings — do not move at all the wrist in changing of position — keep the thumb well up, — accentuate the first of the four semiquavers and go on very steadily in All^o time, giving great equality to the passages — as for the left hand, take the octaves with force and energy, place the hand rather high up, near the neck of the instrument, to find the strings firmer. (B) Extend gently the 3^d right finger to strike the distant sixths or octaves, without deranging the

deciso. ⁵

fz *fz* *fz* *fz*

sempre f e marcato.

pp *leggiero.*

cresc.

f

fz *fz* *fz*

f *riten - - fz*

hand, nor moving the wrist, — give the left hand chords with force and in a decisive manner. (C) here, for the left hand, observe what I have said above for the right, (letter A and B.)

ON SIXTH SUCCESSIVE NOTES

MOLTO MOD^{to} E GRAZIOSO.

STUDIO 2.

(A) *p dolce.*

(B) *f* *G_b.*

p dolce.

(C) *cresc.*

f ben marcato e brill: *dim.*

fz

(A) This Studio must be performed with elegance and taste, and the Scales of Six notes given with much delicacy; taking great care to preserve in all of them the utmost equality, without any break in the many changes of position, and to accentuate lightly the notes with the sign > (B) Play all the right hand quavers very short and light—the octaves and chords of the left hand are also to be given soft and

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *rall.* marking and a *A Tempo* instruction. The second system includes a *cresc.* marking and a *riten.* marking. The third system starts with a *A Tempo.* instruction and a *dim.* marking. The fourth system features a *cresc.* marking and a *de - cresc.* marking. The fifth system includes a *loco.* marking and a *morendo.* marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

rall. *A Tempo*
pp *p dolce ed elegante.*
cresc. *riten.*
rf
A Tempo. *dim.* *pp*
cresc. *de - cresc.*
loco. *morendo.*

Staccato without any sort of arpeggios, only, accentuate a little the first note of each bar, to give well the rhythm. (C) pay attention to the *Crescendo* and also to the *de -* (D) diminish well the sounds, and play with much delicacy..

PREPARATION TO THE SHAKE.

ALLEGRO CON BRIO.

(A)

STUDIO 3.

p con delicatezza ma marcato.

f con fuoco.

riten: - - A Tempo.

p dolce.

f con fuoco.

(B)

pp e marcato.

il basso leggiero.

(A) This Studio will prepare well the Harpist to the performance of the Shake, as it will give to the first finger and the thumb of the right hand, freedom and agility—Play each note equally, and do not allow the thumb, (as it is often the case) to be louder than the first finger—The bass very, very light, without any sort of arpeggios, (except when indicated) and with a graceful motion of the hand—(B)

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation is highly technical, featuring many sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-5 and 'x' marks above notes. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), *marcato.* (marked), *piu p* (pianissimo), *dolciss.* (dolcissimo), *smorz.* (smorzando), and *riten.* (ritardando). Performance instructions include *(C)*, *(D)*, *marcato.*, *piu p*, *dolciss.*, *smorz.*, *riten.*, and *accel.* (accelerando). The score concludes with a double bar line.

give force to the under notes and take care not to move the wrist, (*C*) mark much all the double notes of the left hand, and pay attention to the *riten.* and the decrease of the sounds. (*D*) the shake very long and brilliant, beginning piano, increasing to the greatest forte, and afterwards diminishing to pianissimo; the three minim chords of the left hand, much arpeggiated, giving full vibration to the lower C's.

ON OCTAVES.

ALL^o ASSAI, CON SPIRITO MA CON GRAZIA.

STUDIO 4.

(A) *staccato.*

(B)

marcato.

cresc. - - - f

Fix D \flat .

The musical score for Studio 4 consists of four systems of piano and bass staves. The first system is marked (A) *staccato.* and the second system is marked (B). The third system includes the marking *marcato.* and the fourth system includes *cresc. - - - f* and *Fix D \flat .* The score is written in G major (one sharp) and 3/4 time. The piano part features octaves in the right hand, while the bass part provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1, 2, 3, and 4. Accents (>) are placed over many notes in the piano part.

(A) The time of this Studio, must be very animated, the octaves being played very *staccato* and steadily, (accentuating well all the octaves marked with the sign >) not bending, nor taking off too far the third finger at each note, but giving both notes well together, with a brisk and slight motion of the hand, paying attention to keep it close to the strings—the minims of the bass, a little accentuated, while the under crotchets notes are to be played light and short. (B) give force to the second right finger and keys the hand steady—

mark well the bass notes with the sign >. (C) here, nerve a little the hand and wrist, but gently and play with lightness and grace, the bass notes short and marked, but piano. (D) all the octaves with force and energy, the hands well steady, keeping them close to the strings, do not arpeggio, except the last chords, which must be given with brilliancy and full vibration.

(A).

STUDIO

5.

p molto tranquillo.

The musical score for Studio 5 consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a complex melodic line with many beamed eighth and sixteenth notes. Above the staff, there are various rhythmic markings: '3 1 2 x 1 x 2 1 3 1 2 x 1 x 2 1' and '3 x 2 1' in the first measure, and '3 1 2 x 1 x 2 1 3' in the second measure. The lower staff is a bass clef with a common time signature (C). It contains a simple accompaniment of eighth notes. The tempo marking 'p molto tranquillo.' is written between the staves.

A musical score for a piano piece. The score is written on two staves. The upper staff uses a treble clef and a key signature of one sharp (F#). It contains a series of eighth-note chords, with some measures marked with a 'V' above the staff. The lower staff uses a bass clef and contains a series of chords, some of which are marked with a 'V' above the staff. The music is in common time (C).

Musical score for "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is in 2/4 time and G major. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. The music is marked "p" (piano) and "dolce e cantando". The score includes a repeat sign with first and second endings. The first ending is marked "x1" and the second ending is marked "x2". The score ends with a double bar line and a repeat sign.

Musical score for "The Merry Widow" (No. 1). The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto". The score begins with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score includes dynamic markings: *f* (forte) at the beginning, *dim.* (diminuendo) in the middle, and *p* (piano) towards the end. There are also articulation marks, including slurs and accents. The score concludes with a double bar line.

(4) In this Studio, which will be found most excellent to equalise the fingers of the right hand, and to give proper strength to the 2^d and 3^d; the right wrist must remain *steady* and *motionless*, while the fingers *solely* are to act freely, and with as much equality as possible—I recommend the performer all through the Studio to pay particular attention to the 2^d and 3^d right fingers, which I dare say will be found weak, stiff, and unable at first to keep pace with the thumb and first finger; these 2^d and 3^d fingers must strike the notes by the sole bending of the joints, and not by a jerk of the wrist—the semibreves and minims of the left hand, to be very lit.

(C) dolce ed espress.

 $ri \quad - \quad - \quad -$

ten:

sempre legatissimo.

(L.S.F. 8183.)

ON GRACE NOTES.

ALLEGRETTO SCHERZANDO.

STUDIO

6.

p dolce e con gusto.

il basso molto legg.

pp molto stacc.

con grazia.

p scherzando.

string.

cresc.

f

(A) Accentuate all the dotted crotchets to give them due vibration during their value and play very light and quick the small grace notes, - The whole to be performed Gracefully and playfully - the Bass very *staccato*, without any sort of arpeggios, the hand being rather turned up. (B) the little F's very light and quick, giving force to the following large E. (C) all the first lower A's of the bass, well marked; the other notes piano and equal, do not try to place at once all the three fingers and the thumb of the Left hand on the string, but play the first A of the bar independently and detached, and afterwards place the 2^d 1st finger and the thumb. (D) the small notes all-ways light and very quick, taking care to give accent to the following large notes with the sign *acc.*, the same all through the Studio.

1^o Tempo.

ff *p tranquillo.* *pp*

dim. *x marcato.*

riten: -

A Tempo.

p dolce e legato.

con grazia. *p dolce e scherzando.*

riten: - *(E)*

f *p delicato.* *piu p* *pp*

gra. *ga.*

(E) the lower dotted minims A of the bass, much marked, the other piano and equal, take care to strike the double notes of the 2^d and 3^d left fingers without motion of the hand or wrist, but solely by the bending of the joints.

(F) the double turn is most difficult to perform, it wants a little jerk of the hand to replace quickly the thumb on the large note following the turn, - play the turn very quick and light

ON SCALES.

ALLEGRO GIUSTO.

STUDIO 7.

(A) (B) 2 1 x 3

p

marcato.

sempre marcato.

pp delicato.

(C) 3 3 2 1 x x 1 2 3

(A) The double *turned up* notes of the left hand, soft and light, while the single lower notes *turned down* are to be given (all through the studio) *clearly and well accented*,—this, will require much practice and will be of great service to the Harpist, and the Author will advise him to go through this Studio first with the left hand alone, which will not prove irksome, as the Bass combine by it.

Musical score for 18 Studies, Bk. 1, by Bochsá. The score is written for piano and features six systems of music. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is B-flat major (two flats). The first system includes fingerings (1, 2, 3, 2, 1) and accents (x) above the right-hand staff. The second system includes a "cres." marking. The third system includes a "p" marking. The fourth system includes a "f e brillante." marking. The fifth system includes a "piu forte." marking. The sixth system includes a "il basso con gran forza." marking. The score is printed on aged paper with some staining.

self the melody and Harmony. (B) all the notes of the right hand Scales, very equal; take care in changing of position, (it is to say after each four contigion notes) not to turn or move the wrist, and place in proper time (and with ease) the third finger in ascending scales; and the thumb in descending scales. (C) keep the hand and wrist very quiet and steady, while the thumb or the third

con fuoco. *ff*
p
piu p
cresc.
p

finger slide. (D) pay attention to the *crescendo* and always remember to mark well the lower bass notes with the sign >

ON ARPEGGIOS ACCOMPANYING A MELODY.

ALL.^o CON GUSTO E SEMPLICITA.(A) *La melodia ben marcato.*

STUDIO

8.

Musical score for Studio 8, featuring five systems of piano arpeggios with a melody line. The score includes various dynamics (*p*, *pp*, *f*, *cresc.*, *dim.*, *dolce*, *rall.*), articulation (accents), and performance instructions (*agitato*, *con espress.*). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system is marked "STUDIO 8." and "ALL.^o CON GUSTO E SEMPLICITA." The second system starts with "*pp*". The third system has "*dim.*" and "*pp*" markings. The fourth system has "*cresc.*", "*f*", and "*p*" markings. The fifth system has "*agitato.*", "*cresc.*", "Fix A", "*rall.*", and "*p con espress.*" markings. The score ends with a double bar line and a final chord marked "G# D#". There are also some "x" marks and fingerings (1, 3) indicated at the end of the piece.

(1) The upper turned notes with the right thumb, to be well accentuated, and played with taste and feeling, while the Arpeggios under are to be given with freedom, equality and agility,— the wrist must not be rested too heavily on the sounding board, in order not to prevent the quick changes of position, in ascending or descending.

A Tempo. (B)

p tranquillo e leggiero.

f *f* *p*

cresc.

(C)

f

gva.

p

riten. - - - **Tempo.**

p dolce.

B) With great equality and neatness. (C) mark well the notes with the right thumb—the Bass steady.

dim. pp f marcato e brillante.

(D) pp cresc.

en - do

gva. ff

x123

(D) mind the Crescendo, and mark well the notes of the third right finger.

TO GIVE STRENGTH AND FREEDOM TO THE THIRD FINGER.

ALLEGRO SCHERZANDO.

STUDIO 9.

(A)

p tranquillo.

(B) *rall^o* - - - - - A Tempo.

cresc. *dim.* *p con gusto.* *p*

dolce.

(C) *f* *f marcato.*

(A). This Studio will be found of great service to give strength, freedom and agility to the third finger. Great attention must be paid, in striking the notes with the third right finger, not to move the hand or wrist, nor to disturb the position of the other fingers, which are to be placed on their respective strings only after the three notes of the 3^d finger are played, although they must be kept ready, close to their respective strings. The Left hand a little arpeggiato to give necessary vibration to the dotted minims. (B) mind the RALL^o which has a good effect, if performed with taste. (C) same observation here

(Fix F²)

f marcato. *f*

p marcato ma piano.

fz *fz* *dolce.* *pp dolciss.* *la melodia* (E) *p e leggiero.*

marcato. *p dolce.*

rall.^o - - - A Tempo.

pp *dim.* *morendo.*

for the left hand that what I said before for the right, only the performer will require good practice, to strike with ease the three notes with the third left finger, on account of the left wrist not been rested on the sounding board as the right hand. (D) mark well the upper notes and keep the hand very steady (E) the notes with the left thumb; to be played gracefully, with the fleshy part of it, the hand being extended and the fingers turned up.

TO GIVE STRENGTH AND AGILITY TO THE FIRST AND SECOND FINGER.

(alla Scotezza)

ALLEGRETTO CON MOTO.

STUDIO 10.

(A)

p dolce leggiero.

f

p dolce.

cresc.

f

ff

f

p

dim.

delic.

f

p

dim.

delic.

(A) The whole, quick, and very light, keep the hand quiet and pay attention to the 2^d right finger, which must unite well with the 1st finger and the thumb—the same when the third right finger acts—the triple notes of the bass, very staccato and light giving a somewhat accent to the lower single notes and octaves.

(B) 1 x 13

p e leggiero.

1 x 13 1 x 13 1 x 13

sempre p

riten. - - - - - A Tempo.

1 x 12

pp

p

(B). Extend the 3^d left finger in opening well the hand, keeping as much as possible, the left thumb near the upper notes. In extending the third right finger do not alter the hand position, and keep well the first finger and the thumb together.

The musical score consists of five systems of music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#).

- System 1:** Starts with a forte (*f*) dynamic. The music features rapid sixteenth-note passages in the right hand and eighth-note patterns in the left hand. A crescendo leads to a piano (*p*) dynamic.
- System 2:** Continues with the piano (*p*) dynamic. A section is marked *brillante.* followed by a forte (*f*) dynamic. The right hand has dense chordal textures.
- System 3:** Marked *gva* (grave). The music is characterized by a constant sixteenth-note arpeggio in the right hand. The instruction *sempre piu forte.* is written across the system.
- System 4:** Continues the *gva* section. The right hand's arpeggio becomes more pronounced. The dynamic *fff* (fortississimo) is indicated.
- System 5:** The tempo changes to *rall^o* and *Lento. (C)*. The music slows down significantly. Dynamics include *p* (piano), *dim.* (diminuendo), *ff* (fortissimo), and *pesante ff* (heavy fortissimo). The piece concludes with a final chord and a fermata.

(C) Very slowly and Pomposo, and the chords much arpeggiated.

End of Bk. I.

A CATALOGUE OF HARP SOLOS.

No. 1.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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4. Le départ du jeune Grec	2 6
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6. German Waltzes	2 6
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8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
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10. Di piacer (La gazza ladra)	2 6

HUNT, W. R.

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LABARRE, THEODORE.

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MEYER, F. C.

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7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine	2 0
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10. With sword at rest (The standard bearer) Lindpaintner	2 0
11. When the swallows fly towards home (Agathe)	2 0
12. Oh! wert thou mine for ever	2 0
c Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ye flowers that to me she gave	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:	
1. Grace	2 6
2. La fontaine	3 0
3. Si oiseau j'étais	2 0
c Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0
c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
2. Sorrow and relief	2 6
3. Cradle song	2 6
a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	2 6
b Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0
b Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Airs from "The creation" (Haydn)	4 0
5. Vital spark of heavenly flame	2 6
6. Agnus Dei (Mozart)	2 6
b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued.

b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	2 0
2. She was a creature strange as fair	2 0
3. 'Tis sweet when in the glowing west	2 0
b Op. 132. Nereides. Sketch	3 0
b Op. 142. L'invitation del gondoliere. Sketch	2 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi	3 0
b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed—each	2 6
1. Ah! che la morte	Trovatore
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	I Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar	Traviata
10. Libiamo (Brindisi)	Traviata
11. Ernani involami	Ernani
12. Va pensiero	Nabuco
b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	2 0
2. Murmuring waves	2 0
3. My bark glides through the silver wave	2 6
4. Water sprites	2 0
b Op. 159. Andalusia. Bolero brillant	4 0
b Op. 166. The keel row. Fantasia	4 0
b Op. 167. Santa Lucia. Neapolitan air	4 0
b Op. 170. Un ballo in maschera. Fantaisie	4 0
b Songs without words:	
1. Dans ces instants où le cœur pense	2 0
2. Ich denk' jein, wenn durch den Hain der Nachtigallen	2 0
3. Eilende Wolken, Segler der Lüfte	2 0
4. Emelina	1 0
5. Selige Tage	1 0
6. Nachtgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	2 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	2 6
12. Au bord du Rhin	2 6
13. Au bord de la Lahn	2 6
14. Au bord de la Nahe	2 6
15. Au bord du Neckar	1 0
16. Auf leichtem Zweig	1 0
17. Ah! he not sad	2 0
18. Remind me not	1 0
b "VOYAGE LYRIQUE." Twenty-four National Airs—each	3 0
1. Norway	13. Romagna
2. Sweden	14. Naples
3. Denmark	15. Spain
4. Russia (God save the Emperor)	16. Portugal
5. Prussia	17. Switzerland
6. Prussia	18. France (La Marseillaise)
7. Poland	19. France (Les Girondins)
8. Saxony	20. Belgium
9. Bavaria	21. Holland
10. Austria (Haydn's hymn)	22. England (Rule Britannia)
11. Hungary	23. America (Hail Columbia)
12. Sardinia	24. England (God save the [Queen])

STEIL, W. H.

b My lodging is on the cold ground (variations)	3 0
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STREATHER, WILLIAM.

b Deh vieni alla finestra. Serenade from Don Juan	2 0
a Home, sweet home, of Thalberg, transcribed	5 0

TAYLOR, GERHARD.

a Com'è gentil (Don Pasquale). Transcription	6 0
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)	3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
a Rigoletto. Fantasia on Verdi's opera	5 0

THOMAS, JOHN.

b WELSH MELODIES. Transcribed:	
1. The ash grove	3 0
2. The bells of Aberdovey	3 0
3. Sweet melody, sweet Richard	3 0
4. The rising of the sun	3 0
5. The march of the men of Harlech	3 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	3 0
8. Love's fascination	3 0
9. The rising of the lark	3 0
10. The camp (Of noble race was Shenkin)	3 0
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 0
15. David of the white rock, or The dying bard to his harp	3 0
16. Over the stone	3 0
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0
b La source. Caprice of J. Blumenthal, transcribed	4 0
b The harmonious blacksmith, of Händel, transcribed	3 0

WRIGHT, T. H.

b Caledonian Fantasia, introducing favourite Scotch melodies	4 0
b Com'è gentil (Don Pasquale). Fantasia	3 0
b Deh calma oh ciel (Ottello). Transcription	2 6
b Fra poco a me ricovero (Lucia). Arranged	3 0